FLINDERS UNIVERSITY ARCHAEOLOGY AND HISTORY SOCIETY
VOLUME 9, ISSUE 2

DIG-IT!

Front Cover by Celina Slattery (Lookout at Ubirr, Kakadu National Park, Bininj/Mungguy Country)
Page 3 by Sophie Lee (Litchfield National Park, Larrakia Country)
Page 4 by Celina Slattery (Saltwater crocodile, Cahills Crossing, East Alligator River - Kakadu National Park, Bininj/Mungguy Country)

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Acknowledgement of Country

Flinders University and the Archaeology and History Society acknowledge the Traditional Owners and Custodians of the lands on which we study, live and work. Our campuses are located on the Traditional Lands of the Arrernte, Dagoman, First Nations of the South East, First Peoples of the River Murray & Mallee region, Jawoyn, Kaurna, Larrakia, Ngadjuri, Ngarrindjeri, Ramindjeri, Warumungu, Wardaman and Yolngu people.

ArcHSoc acknowledges that there are images displayed in this publication that were taken on the lands of the Traditional Owners of Darwin and Kakadu, the Larrakia and Bininj/Mungguy people.

We acknowledge their deep connection to land and water, and we pay our respects to elders past, present and future.

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Message from the Editor

It has almost been a year since I took up this role, and I must admit, my time has reached its end. I am taking a gap-semester, mid-degree, to move interstate and work. A stark reality to leave my city, friends and comforts behind, but I will be getting to use my degree for the first time! I will be returning to Adelaide at the end of the year, but Dig-it is unfortunately not something I can continue while I am away.

It is in this statement I will outline the lessons I have collected while being the Editor-in-Chief of Dig-it. My goal is that I can perhaps convince you, the reader, to consider it as role you apply for in the future. Because it is the most rewarding, most creative and most enjoyable job in the Society by far.

- Being the EIC gives you a unique opportunity to connect with the Flinders Archaeology Department (students and staff) in a way no one else can.
- It is a highly respected position; Archaeology staff understand its importance and impact and will support you in anyway they can.
- No other role in ArcHSoc puts your efforts on display like making a Dig-it. There is no unseen hard work, and there is nothing quite like holding a printed Dig-it you put all your effort into producing.
- The creative authority is addictive. If you don't know what it is like to have a project be solely in your hands, you need to give it a go. Calling the shots and being in charge of design and content is so much fun. You can literally do whatever you like.
- Learning how to use Adobe Creative Cloud is an annoying, tedious and painful learning curve, but it is an extremely useful skill to develop. It helps you in poster design, presentations and gives you a new creative eye in everything you work on. If you have no idea how to use Adobe, I'd recommend becoming the Editor-in-Chief because you will learn. Oh, you will learn...

There are many things you will learn about yourself after becoming an EIC. You go into the role without a plan (or even a clue). You look at past Dig-its to strike up inspiration, then you pick a random template and slowly after a few weeks it starts to take some sort of shape. Soon you realise that you have ended up putting more effort into a Dig-it than any assignment you've ever worked on. But instead of a grade, you got a connection. With the people you published, with the people who helped you along the way, with the professors who think you did a good job, with past Dig-it EICs, and with the readers (who definitely didn't read your message from the editor). But it doesn't matter, the most important connection you made was with yourself. Because you can be proud that you put in so much hard work into something important and you have left your mark on the Society forever.

I thank the Archaeology and History Society for giving me the opportunity to be the Chief Editor of Dig-it. I thank the entire Archaeology Department for their ongoing support and genuine care about the magazine. I thank specifically the Microarchaeology group, who are undoubtedly the most intelligent, interesting and fun group of people in the University. I thank my editors, Abbey and Se'elle, who did their utmost to support the mammoth project that is Dig-it. I thank anyone who has ever sent a submission to Dig-it. And I thank you who clicked the link to read it online, or bought a copy to keep on your shelf.

Dig-it is important. I am grateful to have had my opportunity to contribute to it. Good luck to the mag! It deserves to cared for by a dedicated EIC and supportive community. Keep sending submissions and let there be a never-ending supply of articles patiently awaiting publication! I look forward to submitting articles of my own as a member of ArcHSoc.

About the Dig-it you're currently reading: we used the submissions from the start of the year, before we decided to make a special edition for Volume 9, Issue 1. So this is a traditional, mixed bag of submissions from a range of different students at different stages of their studies. But in between all this, I, and a large chunk of the ArcHSoc gang went to Darwin to volunteer for the World Archaeology Congress (WAC-10). That was a hellavah experience. It was hard work, but we all had a lot of fun. Many of us presented as well, so alongside the normal academic essays and the sort, we are celebrating the grand success of numerous Flinders students reaching the huge achievement of presenting at a conference (some for the first time!). Please enjoy Dig-it, and let us know if you are interested in having a go at making one yourself.

Farewell and happy reading!

Sophie Lee

Message from the President

A year ago, I was nominated and voted into the President position for the Flinders Archaeology and History Society. I had acted as Secretary during the prior months and was motivated by the stories I'd heard from other students about what ArcHSoc used to be, what the students wanted more of, and my own desire to foster a community of individuals with a keen and spirited interest in archaeology and history.

At the time, ArcHSoc was operating on a much smaller scale. I knew, if anything, we needed more people committed to promoting and improving the society, we needed a new Editor-In-Chief for Dig-it who would pour their blood, sweat, and tears into the publication, and we needed a way to make our members and potential new members want to support ArcHSoc and attend events.

Over that year, we've amassed many new members, including the committee members who have stepped up to the plate and given their all, some having come and gone within the year, some agreeing to stay on into the upcoming semester. Our first major event was our first Quiz Night at the Tavern and subsequent raffle. Before that event, we hadn't seen a huge number of attendees for what we had run previously. Expectations for turnout were greatly exceeded. It was the first time I felt as if we were finally able to reach out to students. It gave us a boost to keep going.

Then came the cancelled pub crawl. We sold three tickets. It was a bust. Our committee didn't give up though. Behind the scenes, we had members already gleaming with new ideas. We had Dig-it 8:2 in the works and ideas flowing for what else we could do, when we could do it, and how. All leading up to the successful publication of Sophie Lee's first Dig-it in December, which was published with 64 pages of amazing work submitted by ArcHSoc members.

In February, right at the beginning of the year, we decided on attempting another pub crawl. This time with homemade t-shirts and an Indiana Jones theme. It was our first sold out event. I was awestruck. We had old members, new members, friends, and other societies come out to join us. We encountered a few bumps along the way, iron-on decals that weren't cooperating, and a venue that didn't let us in (despite confirming that we were permitted entrance well in advance), but no one seemed to mind. Our attendees were happy, and I had the first moment of immense pride for how far we had come.

Since then, we've announced the ArcHSoc library, published two new Dig-It issues (including the one you're currently reading), revamped the website to something more user friendly, planned and executed several events targeted to bring in new members and encourage networking among peers, reached out to classes and professors in promotion of the club, and overall put ArcHSoc back on the map for Flinders students, alumni, staff, and people simply interested in archaeology and history.

I don't recount the last year to just brag about ArcHSoc, though that is an added bonus. This issue of Dig-it includes my last "Message from the President" and will be the last one published under my presidency. I'm extremely grateful for the opportunity to lead ArcHSoc. The experience has allowed me to break out of my own shell in an unfamiliar country and helped me curate and build a network of my own. I truly enjoyed building ArcHSoc into something people would want to be a part of.

Leaving is bittersweet, but I feel it is time to pass the torch to the next person and watch as it continues to grow and improve.

Not a single thing I did for ArcHSoc I did alone, and I would like to extend my acknowledgements to all those who've been a great deal of help over the year. I'd like to thank every single member of the ArcHSoc committee for all their hard work and dedication to the club. Without them, no project would have been a success. To Kate Roberts, who has been Treasurer since I first joined as Secretary and is continuing on in the role after I leave as President, thank you for your constant dedication and support. I'd like to thank especially, Sophia Grudnoff for pushing me to run for President, and overall, just pushing me to be more outgoing and the best version of myself I can be. As well as a thank you to Sophie Lee, for your hard work into making Dig-It a valued publication, the effort you've put in has well paid off.

Thank you to the members, past, present, and future who continue to support us, who enjoy and attend events, and to every person who has submitted to Dig-It. You are the foundation of this society, without you we would not exist, so thank you for keeping us around!

I'd like to thank the Flinders staff, for helping us promote ArcHSoc, encouraging students to reach out, and assisting us with our ventures.

I'd also like to extend my gratitude to Tom Bowden, who helped an entirely new committee get their footing and stood by us as a constant support.

Lastly, thank you to anyone and everyone who has attended an ArcHSoc event, bought merchandise, submitted to Dig-It, and supported us in any way, shape, or form. Thank you all.

ArcHSoc truly has been a one of a kind experience and I urge anyone interested in joining the committee to do so. It was well worth it. I will miss this era of my life and look back on my time with the society very fondly. It was my pleasure to serve as the Flinders ArcHSoc President, thank you and farewell.

Kathryn Pearson

We got WAC-ed at WAC

Carly Phillips
Master of Archaeology and Heritage Management, Flinders University

Figure one: The WAC-10 volunteering team (Image: Sophie Lee)

Recently, a group of students from the Flinders University Archaeology and History Society traded cold, wintery Adelaide for the warm climate of Darwin to volunteer at WAC-10, the Tenth World Archaeological Congress. It was held from June 22nd to 28th.

Held every four years, WAC brings together students, professional archaeologists, early career researchers, and local organisations in a dynamic international forum. This year's congress welcomed participants from over 70 countries, offering a valuable opportunity to connect with colleagues from around the globe and engage in diverse archaeological discussions. While the congress was held in Australia, the work presented was international, with presentations covering many aspects of archaeology from sites worldwide. In addition to the in-person presentations, many were delivered online via Zoom.

The volunteer team was made up primarily of students from La Trobe University and Flinders Universitiy. However, as the opportunity was open to all students, we were fortunate to be joined by international volunteers from Brazil, Greece, Ghana, India, and the USA. Thanks to the leadership and coordination of Becky Milne, Maria Ortiz and Jenna Walsh, working day and night, they managed to coordinate everything from bus schedules and IT support to hospitality and the many behind-the-scenes tasks that kept the event running. Working together often under pressure and adjusting to last-minute changes, we quickly formed a cohesive and effective team.

The official opening party on Sunday was at the Museum and Art Galley of the Northern Territory (MAGNT) with guests and representatives from the WAC organising committee. While the buses arrived earlier than the official welcome, we were able to wander through the museum and art gallery before heading to the garden to attend the official opening of WAC-10.

The first two days were filled with sessions and workshops, covering a wide range of topics from Māori clocks and Aboriginal medicine to henna art and Ecuadorian embroidery.

On Tuesday, there was a gala dinner on the esplanade with a sit-down dinner or a buffet picnic, all with fairy lights, music and great company.

After two days of sessions and workshops, the congress paused with a day of cultural tours. Participants boarded buses for various excursions across Kakadu National Park, each offering a different experience highlighting the region's natural wonders and Aboriginal rock art. I joined the weaving tour, which included a hands-on weaving class and, unexpectedly, a visit to the Burrungkuy (Nourlangie) rock art site. This change of plan was suggested by our bus driver and warmly welcomed, especially as we had several rock art archaeologists on board. Personally, it was incredible to see the layers of rock art firsthand, having previously only viewed the sites through online images. Experiencing the art in person brought a whole new level of appreciation. With rock art archaeologists on the tour, we all had a go at interpreting the images together, sparking fascinating discussions about style, meaning, and technique.

The cultural tours took longer than expected, and with the screening of Ten Canoes scheduled for the evening, some attendees didn't make it back in time, so the film was shown again on the final day. Kakadu was a good three-hour bus ride from Darwin, and some buses travelled even further into the park, meaning a few groups had an especially long trip back. While it made for a long day, the experience was well worth it.

The Congress continued for two more days of sessions and workshops. One evening was spent at Mindil Beach, a perfect opportunity to experience Darwin's local culture. Guests enjoyed a breathtaking sunset over the ocean and were given meal vouchers to use at the vibrant food stalls. With a wide variety of cuisines on offer, many were able to sample Australian dishes and shop for souvenirs to take home.

The end note on the last day of sessions struck an important point, emphasising the need for continued change and adaptation to keep archaeology relevant within universities. As part of this, several students were invited to share their perspectives on what changes they felt were most important in their studies. Responses ranged from a call for more Indigenous-led core subjects to increased opportunities for field-based training, and greater emphasis on archaeological theory early in the curriculum, highlighting the diversity of interests and directions within the field.

WAC-10 concluded with a closing party hosted by Austral Archaeology at Wharf One. Saturday featured additional academic workshops and the pack-up process, which thankfully was much easier than the set-up. We finished in good time, ready for a well-deserved rest. Volunteers began flying home between Saturday and Sunday, with many of us finally able to explore Darwin and enjoy some time to relax on the Sunday before the late-night flight home.

Volunteering at WAC-10 was a fantastic opportunity to network, meet new people, and support the dedicated team that brought the congress to Australia. While the work was demanding at times, the benefits far outweighed the effort. We had the chance to attend sessions, explore Darwin, and connect with a truly diverse group of participants, a powerful reminder of how inclusive and global the field of archaeology truly is.

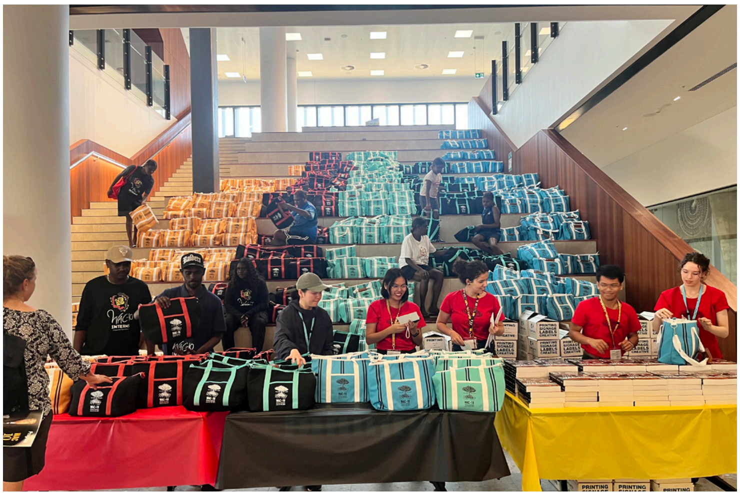


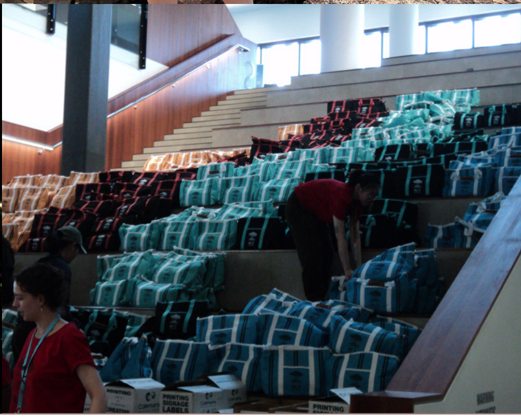
Figure two: Setting up the merch stand (Image: WAC volunteer)

$50
Cash only.
WE GOT WAC-ed @WAC-10
larrakia
June mills
WAC-10
Darwin, Australia
June 22-28, 2025
VOLUNTEERS

Figure three: The WAC shirt (Image: WAC volunteer)

Volunteering at WAC-10

Images courtesy of WAC-10 volunteers



Students in the Spotlight: WAC-10

Images courtesy of Abbey Rawson, Kathryn Pearson and WAC volunteers

Abbey Rawson (right)
Barunga Aboriginal Knowledge Centre
At camp in Barunga

Declan Miller

Sophie Lee

Kelsey Hamilton

Declan, Kelsey and Sophie
Microarchaeology Techniques to Elucidate the Deep Environmental Past and the Evolution of our Species

Kassy Shrive, Mitchell Herbert, Simona Sumerling and Jesse De Nichilo
What do you suggest we can all do to make education in archaeology and heritage more transformative?
Part 2 – Student Panel
Ahana Ghosh, Indian Institute of Technology Gandhinagar, India
Hrishita Ghosh, Stanford, USA
Jesse De Nichilo, Flinders University, Australia

Endnote
Archaeology To Transform and Disrupt: The Future of Teaching and Learning in Archaeology and Heritage

Jesse De Nichilo
Students' Perspectives on the Teaching and Learning of Archaeological Theory

Jenna Walsh
The Enthoarchaeology of Landscapes and Mobility

Jen Wills
Wellbeing Archaeology and the AMPHORA Guidelines
HERITAGE AND WELLBEING
A CASE STUDY AT THE MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY

Jesse De Nichilo

Making a Statement: Putting the “H” in ArcHSoc

Charlotte Miller

Discipline of Teaching (Majors in History, Earth & Environmental Sciences)
Flinders University. Flinders ArcHSoc History Representative.

“Why is the H capitalised in ArcHSoc?” is a question that our committee is asked frequently, and many people believe it is merely a misprint on our banner. However, it’s so much more than that! Since 2020, ArcHSoc has incorporated History under its banner, with the official title being voted on at our 2025 AGM. I took great pride in witnessing this change, although I knew that I was to accept a massive responsibility as the returning History Representative for 2025. I represent a college that has felt like it has never had representation before. I asked myself the question “How can I possibly do this?”. This seemingly impossible task of making up for lost time.

I titled it “Charlotte Miller’s Great & Glorious Historical Takeover” and pledged to throw everything I have into this. But what was going to be my masterpiece? My Mona Lisa? The answer was May, also known as “History Month”. I wasn’t quite ready to throw Flinders into a full month of history, so I picked the final week of May. At the time of writing this piece, we are officially one month out from the historical debut, which is simultaneously the most exciting yet nerve-wracking thing that I have ever experienced. Taking the lead on something that I am extremely passionate about adds a little more anxiety to the whole week.

Regardless of the outcome of History Week, I do know that it is a step in the right direction for history students and their representation. There will be many things that I will learn, and have learnt already, throughout the vigorous planning process, from meetings to the importance of emails and the importance of sharing the work. Even though I am the History Representative, I am surrounded by a wonderful committee that supports me and my ambitions, in particular, our Treasurer, Kate Roberts, whom I have been lucky enough to call my best friend and biggest support.

Figure one: Charlotte with Port Pirie RSL President (John Chesson) 2022. (Image: Karina Darling)

Whilst I take my first full year on the committee as a time of planning and learning, I also acknowledge a certain level of advocacy for historical studies, students, and staff who dedicate their degrees and sometimes their lives to this field. My first small steps have been taken with my amazing archaeology-dominated committee. The things we don’t know are often avoided, as it is a place where we feel we do not belong or have any say in the matter, which has led to the big question of “How do we engage with the students?”. Whilst these questions will take time to answer, the shift I have seen within our committee in making an effort to change our priorities from archaeology to archaeology AND history is one that I am truly proud to witness. So, what comes next? As we move further into the year, I hope that there will be more opportunities for a light to shine on our amazing history students and staff. As a social club and academic club, I do want to emphasise the importance of your presence at our events. Submit articles to Dig-it, come to our BBQs, and have an amazing time with us. I have the wonderful job of bringing your ideas to the table, but I can’t do that without you! Our study of history is based on the foundations of curiosity, and our inquisitive nature makes us frontrunners for change. Our favourite pastime is to ask “who, what, when, where, why, and how”, which are the key to establishing change. Who do we go to? What do we want from this? When do we want this? Where will we see this happen? Why do we want this to happen? How will we be involved and ensure change happens?

Famous philosopher George Santayana once said, “Those who cannot learn from history are doomed to repeat it.” I ask that we reflect on the importance of this statement as we move forward with the current and future committees and ensure that the H remains capitalised and prominent in ArcHSoc for years to come.

Come see our display at the Library! Experimental Archaeology at Flinders

Jenna Walsh

PhD candidate, Discipline of Archaeology, Flinders University

Each year, students of ARCH1006 undertake an Experimental Archaeology unit as part of their tutorial series. This year, our experiment focused on weaving as a ritual practice, and students created woven artefacts using various materials and techniques. See the artefacts created by our students in 2025, on display in the foyer of Central Library at Bedford Park until August 18th. Replicas of recognisable artefacts created by students in ARCH1001 are also on display.

Figures below: Experimental archaeology display at the Flinders University library
Bottom right: Jenna Walsh, Simon Hoad and Susan Arthure (Images: Susan Arthure)

"There is a whole ritual in weaving, from where we actually start, the centre part of the piece, you're creating loops to weave into, then you move into the circle. You keep going round and round creating the loops and once the children do those stages they're talking, actually having a conversation, just like our Old People. It's sharing time. And that's where our stories are told."

Flinders University (Bedford Park) stands on the Traditional Lands of the Kaurna people.

Smelton Australis is the guardian of experimental archaeology at Flinders University. He's made from clay and was fired in the Adelaide Hills, so is ri

Artefacts made by students of ARCH1001: Discovering Archaeology

Artefacts made by students of ARCH1006: Sex, Death and Ritual in the Ancient World.

Decolonisation is Not a Metaphor

Ann-Maree Jean Anderson
Master of Archaeology and Heritage Management, Flinders University

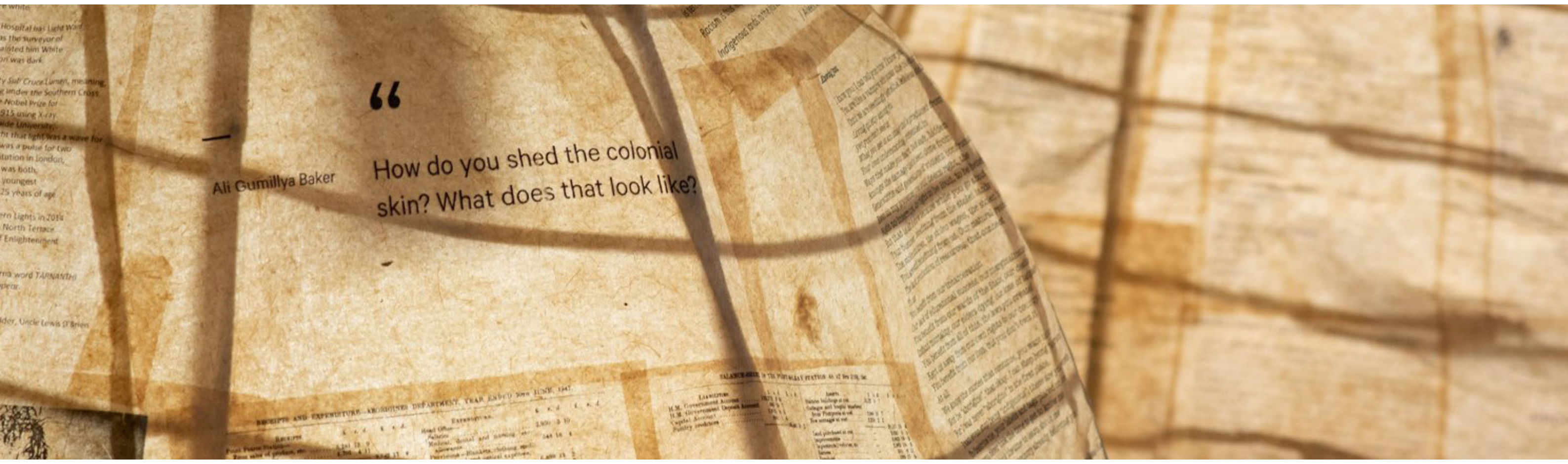

Ali Gumillya Baker
"How do you shed the colonial skin? What does that look like?"

Figure 1: Repatriate Love Back to Our Ancestors: The Unbound Collective's 'Sovereign Acts / Love Praxis' (Image: Flinders University Museum of Art)

Archaeology students[1] in Australia strive to conduct ethical research. However, they may not be aware of the potential harm to Indigenous peoples that data collection can cause, often described as the 5Ds: 'disparity, deprivation, disadvantage, dysfunction and difference' (Kukutai and Taylor 2016:80–90). To address this, colonial institutions must teach Indigenous research methodologies.

Flinders University has taken steps in this direction by offering the postgraduate topic INDG900 Indigenous Research Methodologies, coordinated and taught by Associate Professor Ali Gumillya Baker, Professor Simone Ulalka Tur, and guests.

This topic, held at Flinders City Campus in Festival Tower from 10–14 February 2025, introduced postgraduate students to research and data collection methods developed by Indigenous academics. When applied in Australia, these methods avoid the damage that data collection causes when Indigenous peoples' cultural values are not central to the process.

This article discusses available research methods rather than providing case studies or in-depth critiques.

Introduction

Archaeological data collection can and should be an act of mutual care, relationship-building, and community engagement, capable of co-creating spaces grounded in reciprocity and relational accountability. Achieving this requires implementing decolonisation methods and moving beyond transactional and extractive encounters.

However, decolonising collecting practices is insufficient if change neglects the Eurocentric epistemology on which archaeology has been built. Tuck, Yang (2012:19–20) and Haraway (1988:575–580) argue that if decolonising practices are viewed merely as disruptive, they risk remaining metaphorical rather than transformative. to Flinders as Associate Lecturer in Laboratory and Field Methods in 1996 and was promoted to Lecturer in Aboriginal Archaeology in 1997. Don Pate introduced the new topic "North American Archaeology A" (ARCH 3002) with a focus on prehistory, and Susan Lawrence launched "North American Archaeology B" (ARCH 3006) with a focus on historical archaeology.

<1> The terms 'researcher', 'archaeologist', and 'archaeology student' are used interchangeably to describe individuals involved in archaeological investigation, research, or training.

In the past, archaeologists claimed false neutrality in data collection and research, which centred whiteness as the standard for evaluation (Bradshaw 1976:122–123). Leading to acts of theft, forced removals, land dispossession, controlled movements within landscapes, and shaping derogatory narratives (Wolfe 2006:387–409).

Expanding the possibilities for axiological values and acknowledging where different worldviews require diversified measurements, we move beyond traditional ideas of what constitutes data and how it is collected, measured, and used.

Achieving this involves accepting discomfort as part of decolonisation and redefining the researcher's role from an authoritative figure to an adaptive co-facilitator. Shifting these paradigms aligns with global Indigenous movements, such as reclaiming and redefining archival processes (Atalay 2012:55–88), as seen in New Zealand with Kaupapa Māori-led digitisation of ancestral records.

Similarly, these decolonising practices are gaining traction in Australia, as shown by the digitisation project that captured images of each item in the 'Australian Aboriginal Material Culture collection' (Adams and Fidge, n.d.). Also, the symposium' Reclaiming Heritage: The Repatriation of Stolen Cultural Objects in the Post-colonial Era' which explored Indigenous identity as researched by Indigenous archivists (University of Adelaide, 2024).

Advocating for research goals that centre on the lived experiences of the people whose lives, knowledge and cultural heritage are being recorded improves the Eurocentric practice of collecting and documenting information (Bartlett et al. 2012:335; Haraway 1988:584–587). However, it is essential to recognise that boundaries exist around sensitive knowledge. Barriers may include language, time or gender restrictions, or the risk of inadvertently causing harm to others in spiritual, social, or political contexts.

Indigenous Research Methodologies

Indigenous research methodologies challenge Eurocentric paradigms by centring Indigenous sovereignty, lived experience, and knowledge systems. Approaches such as Indigenous standpoint theory, decolonising methodologies, and Indigenous Queer theory collectively advocate for holistic research practices which prioritise Indigenous voices. Address historical power imbalances and reinterpret cultural heritage from non-colonial perspectives. Adopting these frameworks enables archaeologists to conduct respectful and transformative research, moving beyond metaphorical decolonisation to effect real change.

Indigenous Standpoint Theory

Developed by Indigenous scholar Aileen Moreton-Robinson (2013:331–347). This theory establishes that knowledge is not universal but is situated. Moreover, Indigenous experiences result from the lived experiences, sovereignty, and interconnectedness of Indigenous peoples with their Countries and colonial occupation (Kwaymullina 2018:140-142).

Moreton-Robinson's work highlights Indigenous ways of being and knowing informed by obligations, reciprocity, and shared memory (Kwaymullina 2018:141-142). Working with this approach encourages archaeologists to move beyond Eurocentric narratives and challenge the self-imposed authority of Western epistemologies.

Enabling relevant and respectful research that makes Indigenous interpretations of artefacts and landscapes possible, which have various spiritual and ecological meanings often overlooked by colonial frameworks (Smith 2012:49). While steering archaeologists away from Eurocentric narratives of 'empty and untouched landscapes' (Colwell-Chanthaphonh and Ferguson 2008:27).

The Bawaka Collective demonstrated how Yolŋu-led research on Country prioritised Indigenous timelines and protocols, where 'Bawaka itself is the lead author' (Country et al. 2014:271). The concept of centring Country as co-author creates space for changes in how we relate to each other and our work, moving away from traditional colonial-led research towards more accountable, community-driven approaches.

Decolonising Methodologies

Linda Tuhiwai Smith's (Smith 2012) work critiques Western research practices that have historically controlled narratives and justified a culture of white violence while advocating for methodologies that centre Indigenous self-determination. Her work involves advocating for the repatriation of stolen cultural artefacts and reframing Indigenous heritage as a living, dynamic culture rather than a relic of precolonial contact (Smith 2012:68).

Building on these techniques involves discomfort and dismantling colonial structures within Eurocentric research spaces by focusing on Indigenous voices as experts on their own living culture. Decolonisation remains metaphorical when researchers do not address these power imbalances (Tuck and Yang 2012:23–29). Furthermore, their inaction perpetuates epistemic violence through normalised performative gestures (Bradshaw 1976:126–127).

Indigenous Queer Theory

Qwo-Li Driskill (2010:82) brings together Indigenous ontologies with Queer Theory to confront colonial heteronormativity and affirm the fluidity of Two-Spirit and Queer Indigenous identities. By centring Indigenous sovereignty, Driskill's work challenges heteronormative standards used to marginalise non-Western cultures, exposing how colonial practices weaponised gender to justify epistemic violence.

This emphasis resonates with Sandra Harding's critique, 'Strong Objectivity' (Harding 1992:568), an approach that rejects the myth of a neutral view in Western science. Harding argues that objectivity must account for the knowledge and experience of marginalised groups rather than centring Eurocentric, androcentric, and class-based assumptions (Harding 1992:580–585).

For archaeologists, integrating Indigenous Queer Theory and Strong Objectivity offers a lens for reinterpreting artefacts through a non-colonial standpoint, challenging past interpretations that have erased gender diversity. In highlighting the existence of Two-Spirit and gender-diverse roles in Indigenous societies, researchers restore agency to communities whose lived experiences have been obscured by colonial narratives (Driskill 2010:82).

Building Partnerships Through Collaborative Methods

Developing comprehensive and inclusive strategies for heritage protection requires a commitment to co-design processes that involve Indigenous communities in every stage of the research process. Defining research questions and methods to interpreting findings, publishing, and distributing results to appropriate audiences in accessible formats while preserving the rights to a community's data sovereignty (Bartlett et al. 2012; Kennedy et al. 2022:12).

The following collaborative methods highlight practical ways researchers can build genuine partnerships with Indigenous communities:

- Involving communities in each stage: Co-designing processes should involve working with Indigenous communities at every stage, e.g., formulating questions and goals and sharing results (Kennedy et al. 2022:12).
- Prioritising community requirements: Collaborate with artists, elders and community members to co-design projects and document knowledge that works with Indigenous groups (Atalay 2012:89–166).
- Sharing results: Work alongside Indigenous communities and academics to preserve data sovereignty and publish data and research in formats that are easily accessible to the community, e.g., participatory mapping, local languages, oral presentations, local radio and plain academic language (Kukutai and Taylor 2016:79–80).
- Cultural protocols: Recognising Indigenous agency must transcend traditional Eurocentric performative gestures. These principles cannot be taught in theory alone; they must beactively learned from Indigenous academics, educators and activists and applied through direct engagement with social justice issues, individuals and Indigenous communities.

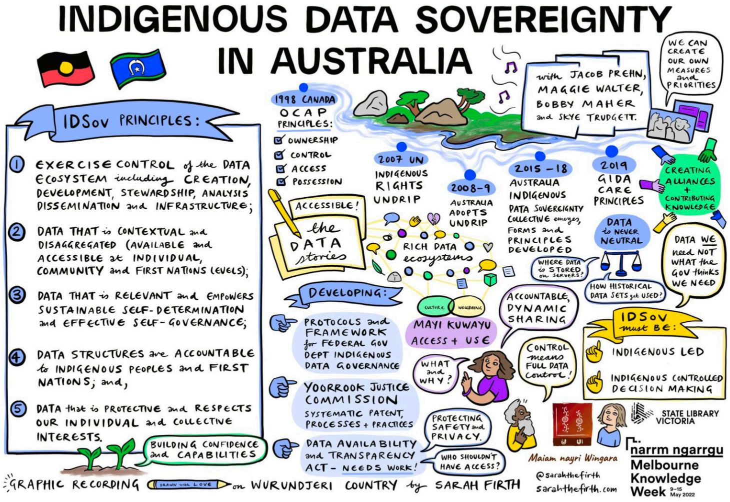

INDIGENOUS DATA SOVEREIGNTY IN AUSTRALIA
IDSov PRINCIPLES:
① EXERCISE CONTROL of the DATA ECOSYSTEM including CREATION, DEVELOPMENT, STEWARDSHIP, ANALYSIS DISSEMINATION and INFRASTRUCTURE;
② DATA THAT is CONTEXTUAL and DISAGGREGATED (AVAILABLE and ACCESSIBLE at INDIVIDUAL, COMMUNITY and FIRST NATIONS LEVELS);
③ DATA THAT is RELEVANT and EMPOWERS SUSTAINABLE SELF-DETERMINATION and EFFECTIVE SELF-GOVERNANCE;
④ DATA STRUCTURES are ACCOUNTABLE to INDIGENOUS PEOPLES and FIRST NATIONS; and,
⑤ DATA that is PROTECTIVE and RESPECTS OUR INDIVIDUAL and COLLECTIVE INTERESTS.
BUILDING CONFIDENCE and CAPABILITIES
1998 CANADA OCAP PRINCIPLES:
☑ OWNERSHIP
☑ CONTROL
☑ ACCESS
☑ POSSESSION
ACCESSIBLE!
the DATA stories
2007 UN INDIGENOUS RIGHTS UNDRIP
2008-9 AUSTRALIA ADOPTS UNDRIP
2015-18 AUSTRALIA INDIGENOUS DATA SOVEREIGNTY COLLECTIVE emerges, FORMS and PRINCIPLES DEVELOPED
2019 GIDA CARE PRINCIPLES
with JACOB PREHN, MAGGIE WALTER, BOBBY MAHER and SKYE TRUDGETT.
WE CAN CREATE OUR OWN MEASURES and PRIORITIES
CREATING ALLIANCES + CONTRIBUTING KNOWLEDGE
RICH DATA ecosystems
DATA is NEVER NEUTRAL
WHERE DATA is STORED on SERVERS?
HOW HISTORICAL DATA SETS get USED?
DATA WE need NOT WHAT the GOV thinks WE NEED
DEVELOPING:
PROTOCOLS and FRAMEWORK for FEDERAL GOV DEPT INDIGENOUS DATA GOVERNANCE
YOORROOK JUSTICE COMMISSION SYSTEMATIC PATENT, PROCESSES + PRACTICES
DATA AVAILABILITY and TRANSPARENCY ACT - NEEDS WORK!
CULTURE WELLBEING
MAYI KUWAYU ACCESS + USE
ACCOUNTABLE, DYNAMIC SHARING
WHAT and WHY?
CONTROL means FULL DATA control!
PROTECTING SAFETY and PRIVACY.
WHO SHOULDN'T HAVE ACCESS?
IDSov must BE:
INDIGENOUS LED
INDIGENOUS CONTROLLED DECISION MAKING
Maiam nayri Wingara
STATE LIBRARY VICTORIA
narrm ngarrgu Melbourne Knowledge Week 9-15 May 2022
GRAPHIC RECORDING DRAWN with LOVE on WURUNDJERI COUNTRY by SARAH FIRTH
@sarahthefirth sarahthefirth.com

Figure two: Date sovereignty diagram. Credit: "Indigenous Data Sovereignty in Australia" during Melbourne Knowledge Week (2022). Graphic recording on Wurundjeri Country by Sarah Firth.

Researching with Indigenous Peoples

Identifying appropriate research methods is vital to ensuring the respect and accurate representation of Indigenous knowledge systems. This approach supports Indigenous sovereignty and self-determination.

- Indigenous-led research: Supporting Indigenous-led initiatives to document and preserve heritage and culture through oral history projects or artistic mediums like lino-cutting and screen printing as a form of culture mapping (Atalay 2012:89–128).
- Storytelling and oral histories: Decentring Western epistemologies and working with methods that respect Indigenous oral histories provide context for artefacts and sites which are not standalone datasets but aspects of a living culture that encode law, kinship, and ecological knowledge (Archibald 2008:12).
- The Yarning method fosters culturally safe spaces where Indigenous participants control the narrative (Kennedy et al. 2022:5). Archaeologists can also adopt participatory mapping with Indigenous representatives to gain a deeper understanding and respect for Country (Atalay 2012:196–239).
- Visual and arts-based methods: Participatory mapping utilises art-based methods, e.g., linocut, screen printing, and digital storytelling, to align with Indigenous modes of knowledge transmission. The Bawaka Collective's research illustrated this, integrating photos and maps to document how the 'winds, tides and muller (fish) communicate' throughout the cycles of seasonal change (Country et al. 2014:274).
- Archaeologists can apply Indigenous and contemporary methods to document and preserve heritage and culture in a way that respects Indigenous values. In New South Wales, Wiradjuri artists collaborated with archaeologists to create cultural maps of ancestral songlines, ensuring data sovereignty by protecting restricted knowledge (Kennedy et al. 2022:15).
- Avoiding extractive practices: Since the arrival of colonial research practices, data has been weaponised to justify land theft and cultural erasure (Smith 2012:21–31). As Tuck and Yang (2012:3) argue, decolonisation must not be reduced to a metaphor or symbolic gesture. Genuine decolonisation requires material and structural shifts, such as the repatriation of land, to move beyond performative acts of settler innocence (Tuck and Yang 2012:23–10).

Supporting community-led research empowers Indigenous peoples to define research agendas, methodologies, and outcomes that reflect their priorities. Incorporating oral histories, storytelling, and arts-based methods preserves cultural knowledge and ensures that research processes remain culturally safe and contextually relevant.

Moving Beyond Colonial Practices

In conclusion, ethical research in Australian archaeology must prioritise relational accountability and actively avoid extractive practices (Haraway 1988:591–596). Archaeology students must learn to conceptualise that the land and artefacts they engage with are intrinsically connected to diverse, strong, contemporary cultures (Archibald 2008:12). This perspective strengthens Indigenous sovereignty and fosters long-term, trust-based partnerships.

The challenges Australian archaeology students face as they move into the field is how they navigate data collection about Indigenous peoples without further marginalising communities. Thereby reinforcing harmful stereotypes created by the 5D narrative, which has shaped our internal bias and contributes to ongoing colonial marginalisation (Kukutai and Taylor 2016:85-90).

In addition to current ARCH topics with Indigenous Australasian perspectives, archaeology students at Flinders University can choose Indigenous-led electives, such as INDG3002 Decolonising Institutions: Indigenous Critical Creative Praxis (Flinders University 2025a) and INDG900 Indigenous Research Methodologies (Flinders University 2025b).

This facilitates engaging directly with academics representing living cultures and contemporary experiences of peoples with 65,000 years of continuous Indigenous occupation in Australia. It also allows one to engage with the works of Indigenous academics from Australia and overseas, archaeologists, and allies actively challenging harmful colonial practices.

Reference list is located at the back of the magazine.

The Cat Goddess: The Significance of Bastet

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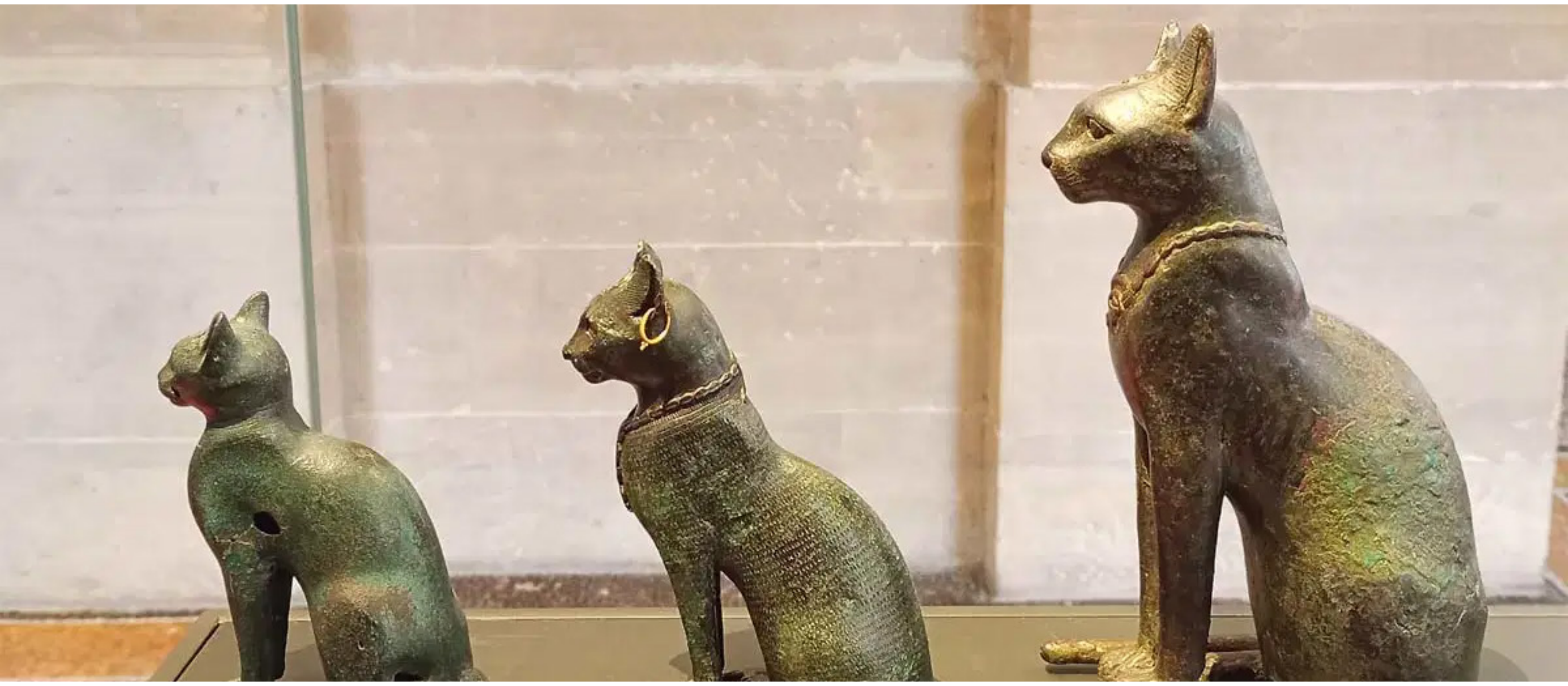

Figure 0: Late Period Gayer-Anderson cat (Image: Finestre sull'Atre)

Bastet is the well-known feline goddess of fertility, sexuality, good health and protection and is commonly associated with Sekhmet and Hathor (Redford 2001:512). Interestingly, Bastet may have been associated with ointment jars such as the Bas ointment jar due to the similarity in phonetics to her name (Scott 1958:3). Bastet's parentage is clear; she is the daughter of the sun god Ra and his consort Isis, which gives her the infamous title 'Eye of Ra', which was given to female descendants of Ra who worked in his honour (Beler 1999:26).

While Bastet was seen as a fertility goddess to living people, for the deceased, her main focus was protection, and she acted as a protector and guide for souls (Scott 1958:3). Bastet's existence is assumed to be before the Old Kingdom, because by the Old Kingdom, around 2600 BCE, the nobility had started to describe themselves as the "Beloved[s] of Bastet" and frequent representations of Bastet had started to appear (Scott 1958:3). Archaeological evidence also suggests that by that time she was also named the "Mistress of Both Lands" which was an important title given to significant and influential peoples (Scott 1958:3). Bastet was an influential goddess who changed various aspects of Ancient Egyptian life. This essay will look at the history of Bastet and her myth, how she was celebrated, associated rituals, and the history of Bastet's visual representation, to understand her significance and influence.

Figure one: Late Period Gayer-Anderson cat (Image: British Museum)

The History and Mythology of Bastet

The history and mythology surrounding Bastet is extensive and complicated. In a historical perspective, Bastet was extremely influential to the degree that in the 22nd Dynasty her city, Bubastis, acted as the capital of the Pharoah's, while the capital of Egypt remained at Tanis (Oakes and Gahlin:228). Over time Bastet's temple had been restored by various Pharoah's, first in the 4th Dynasty by Khufu and Khafre, in the 12th Dynasty by Amenemhat I, in the 19th Dynasty by Ramesses II, which then led to her city becoming the pharaonic capital in the 22nd Dynasty, occupied by various Pharaohs including Osorkon II (Oakes and Gahlin:228). By the 22nd Dynasty Bastet's influence and popularity had grown significantly. Her popularity flourished during the Libyan occupation of Egypt, the first Libyan Pharoah, Sheshonq I, chose the city of Bubastis as the pharaonic capital, where he and his predecessors ordered the repairment of Bastet's temple which led to the dynasty being nicknamed as the 'Bubastite Dynasty' (Sagrillo 2007:341). Remnants at Bastet's temple show reliefs of King Osrokon II's Sed festival, a festival that legitimizes kings and queens. This evidence highlights the extensive work done by 22nd Dynasty kings, highlighting the influential nature of Bastet (Lange-Athinodorou 2007:203). Millions of animal mummies are located all over Egypt, as animals were sacred hosts for their deities, which includes thousands of cat mummies (Oakes and Gahlin:370). The popularity of cat mummies was advanced by Bastet's popularity; in fact, the thriving economy of cat breeding and trading can be accredited to Bastet's influence (Driscoll et all. 2009:73).

Her influence led to multiple catteries established throughout Bubastis and Egypt where people could purchase kittens to kill and embalm as votive offerings to Bastet (Driscoll et all. 2009:73). Historian Diodorus Siculus explains that the love for Bastet and cats had led to a new law being created where it was illegal to kill or export cats (Brand 2023:32). Her existence also influenced a variety of rituals and festivals which will be discussed further on. Unfortunately, the history and treatment of some cat mummies dedicated to Bastet under British occupation were dissembled and ground down to be used as fertilizer (Elliot 2023: 147). The unfortunate mummies originated from a town named Beni Hassan, located in Middle Egypt, where they were shipped by the Nile to Alexandria, then to various places. Records of British press reports show mixed feelings; however, most were outraged by such an act (Elliot 2023: 150). Overall, the history of Bastet is complex, and highlights the influence and significance of Bastet.

The mythology of Bastet is as complex as her history. Bastet is the daughter of Ra and Isis, two major deities of the Egyptian Pantheon, possibly equivalent to Zeus and Hera in the Greek pantheon. To the Greeks, Bastet was associated with Artemis due to her role in protecting women, especially pregnant women, and wild nature, evidenced by Herodotus's description of Bastet and her festivals. (Brand 2023:31). Bastet was associated with other Egyptian goddesses such as Sekhmet and Hathor and eventually became Bastet-Sekhmet, where the two feline goddesses once separate, morphed into the same deity that had two distinctive sides (Brand 2023:2). Bastet was mentioned in numerous religious texts; she was accredited with restoring order when she slayed the chaos snake Apep, a royal protector in the book of dead and pyramid texts, and a loyal servant of Ra in the distant goddess story among others.

Bastet vs. Apep

In the story of Bastet and Apep, her violent and vengeful, yet protective personality is displayed. Apep also known as Apophis, was a snake who represented chaos. Bastet slaying Apep is representative of the balance between good and evil, which is a popular theme in Egyptian mythology (Hart 2005:45). The Egyptians believed that their sun god would travel through the Duat (underworld) during the night on his solar bark, and rise again in the day to oversee and protect the land. This was how Egyptians explained sunsets and sunrises (Ions 1987:32) . Ra was usually accompanied by various deities including Thoth, Anubis and Bastet (Ions 1987:32). Egyptians believed that during Ra's passage during the night he would face various monsters that represented chaos, which he and his followers would fight against (Ions 1987:33). One key monster in the Duat is Apep. Apep is a vicious snake, and Bastet, as the 'Eye of Ra,' would slay him, essentially restoring the order between good and evil, acting as a protector to her father and a protector of good for Egyptians (Hart 2005:45). Bastet's role in Ra's ascension into daytime was significant as it characterised her as a wrathful, yet protective figure. This popular story can be found on multiple tomb reliefs and tourist trade papyrus.

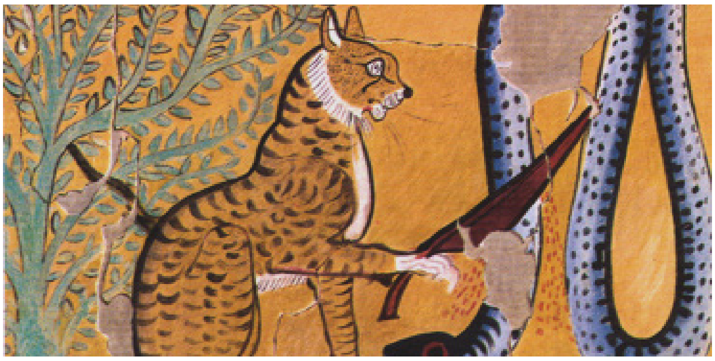

Figure two: Bastet vs Apep (Image: Metropolitan Museum of Art)

The Distant Goddess

The distant goddess story is about Sekhmet and/or Bastet being lured back to Ra after a bloody rampage. Ra, suspicious that humanity is plotting against him, releases his daughter on a killing spree. The killing spree of Sekhmet/Bastet reaches a horrific point where she becomes bloodthirsty and adamant on killing anyone she can. In an effort to bring his daughter home he (Ra) dyes beer red to lure her home. Bastet/Sekhmet finds the beer and drinks until she is inebriated which calms her down so that she can be taken back to her father. This story is significant as it highlights Bastet's ferocious and wrathful side, essentially showing the consequences of getting on Bastet's 'bad side' (Brand 2023:46). Bastet's story of wrath further influences the festival in her honor where copious amounts of alcohol are consumed (Brand 2023:43).

The two stories detailed are only a small selection of the mythology related to Bastet, however, highlights her main characteristics of being a vengeful, wrathful goddess, yet protective of good and good things. The mythological stories combined with the fascination Egyptians had for cats only enhanced her popularity, leading to her becoming an influential being in daily Egyptian life.

The Rituals, Festivals and Celebrations of Bastet

The influence of Bastet's cult was influential in connecting communities together through her festivals and her temple, the Bubasteum. The Bubasteum acted as the main center of ritual and religious practices associated with Bastet. While the current state of the Bubasteum is rubble, there is a detailed account by Herodotus, the main historian that recorded what we know about her festival (Brand 2023:43). From Herodotus's Histories we understand what happened during the Festival of Bastet. The Festival of Bastet was one of the biggest festivals in the Egyptian calendar, with people from all over Egypt and presumably the Mediterranean said to have made the journey to celebrate the goddess, highlighting the love that people at the time of Bastet had for their goddess (Brand 2023:43). Bastet's festival is assumed to be an adult only event, possibly due to the raucous nature of the festivities; women were said to lift their skirts and showcase their privates, possibly as a fertility ritual (Brand 2023:43). Singing, dancing, animal sacrifice and wine consumption were key activities in Bastet's Festival. Herodotus explains that festival goers were, "drinking more wine over the course of the festivities than is consumed in the whole of the rest of the year" . The reason for copious wine consumption is not explained, however, it could link back to the Distant Goddess story where red dyed beer was used to subdue Bastet, symbolizing alcohol consumption with a connection to their goddess (Brand 2023:43). Herodotus mentions that a festival procession on the Nile with barges occurred, though the number of barges and what demographic of people were on these barges is unknown (Brand 2023:43). The Pharoah at the time would have been either a part of the procession or an audience member, as is evident by an inscription detailing how King Amenhotep III sacrificed "71 perfect bulls" to Bastet (Abdel-Raziq 2011:17).

The act of animal sacrifice is also evidenced by Herodotus; however, it is unknown what type of animals, apart from the bulls [it is unknown if cats were sacrificed during the year or just during her festival] and how many were sacrificed in this festival (Abdel-Raziq 2011:17). An article in 2011 details the discovery of a bark of Bastet. A bark is a miniature boat that contained a shrine of a deity and was used in festivals (Abdel-Raziq 2011:2). The bark could be used for the deity in the shrine or presented at other deity festivals, acting like the bark's deity was a guest of the festival's patron (Abdel-Raziq 2011:2). Over time the popularity of sacred barks increased (Abdel-Raziq 2011:4), which could explain why Herodotus did not discuss it, signifying that Bastet's popularity and significance continued to grow, highlighting the increasing power she had. Aside from her main cult center in Bubastis, there is evidence that her influence reached Thebes with a stela inscription from Thutmosis III describing a water procession that occurred in Thebes, highlighting that while evidence of Bastet celebration outside of Bubastis is limited, it can be assumed that her influence was all over Egypt (Abdel-Raziq 2011:18). Aside from a vibrant festival, there was a common ritual associated with Bastet and her cats. If a family cat died the household would mourn the animal by shaving off both of their eyebrows, while housecats were mummified. It is unclear if this ritual was followed consistently like the previous ritual (Brand 2023:32). Cats were highly regarded out of respect to Bastet to the point where in Ptolemaic Egypt rulers had set strict rules stating that it was illegal to export cats out of Egypt (Driscoll et al. 2009:72). The number of cats in Egypt grew significantly with pilgrims able to purchase live cats from catteries to be killed and mummified as a votive offering for Bastet (Brand 2023:45; Driscoll et al. 2009:72). Thousands of cat mummies have been found all over Egypt, prominently in Saqqara and Bubastis, highlighting the extensive and popular practice of cat mummification. Overall, Bastet's Festival was a significant event that attracted peoples from all over Egypt and included animal sacrifice, wine consumption, dancing and singing. Rituals concerning Bastet are limited but it is understood that out of respect for their goddess, they mourned their animals by shaving off their eyebrows. While it is possible that more specific rituals did occur in connection to Bastet, the current literature discusses what was mentioned above and until new discoveries are made, complete understanding of this mystical influential goddess remains unknown.

Bastet's Visual History

Bastet is featured in tomb reliefs, statues, statuettes and paintings. As Bastet's influence and popularity continued to grow, so did art dedicated to her. The expression of Bastet occurred during ancient times and continues to this day. While this essay is concerned with Bastet's depiction before the end of the Ptolemaic Dynasty it is important to note that her influence, while not at the height as it was in ancient times, continues to inspire artists around the world. Currently, there are artists on Pinterest and a range of other social media platforms who depict Bastet, and there is tourist trade papyrus, which is papyrus made using authentic techniques, however using modern inks and designs to create ancient-like papyri. Tourist trade papyri are highly accessible and common with customers being able to purchase Bastet related papyri on eBay (Gakusei45 N.D). Before the end of the Ptolemaic Dynasties reign Bastet's depiction varied significantly. Brand's 2023 thesis discusses how Bastet and her counterpart Sekhmet remained as two different deities, however, over time the two goddesses morphed into one goddess through literature and art (Brand 2023:97) A key idea highlighted in tomb reliefs and papyri is the "cat under the chair" (Malek 2006:57) motif, where cats, probably signifying Bastet, are seated under the woman in the image. Jaromir Malek believes that the house cat is possibly depicted under the woman as it shows a connection to Bastet (Malek 2006:57).

An infamous scene of cat under the chair motif is found in the Memphite tomb of Mery-Mery which depicts a woman and presumably a husband seated together with a cat in hieroglyphic form with a raised front paw (Malek 2006:71). This motif is also seen in the tomb of Ipuy where he and his wife Duammeres are seated and a cat is depicted under Duammeres facing the audience [Metropolitan Museum of Art C.1250 BCE]. While the cat's shown may not particularly depict Bastet herself, they still highlight the significance of Bastet and cats in Ancient Egypt. Bastet is also depicted through other mediums. One mythological story of Bastet's blood turning into turquoise (Shaw 2024:131) could explain why there are a significant number of blue amulets depicting Bastet. The British Museum and the Metropolitan Museum of Art have numerous blue amulets originating from before the end of Ptolemaic rule. Most of the Bastet amulets in those two museums have common iconography, such as seated cats, ladies with a cat head and ladies with lion heads.

One particular amulet from the British Museum depicts Bastet in her full cat form seated with ten kittens replacing her front paws and one seated on her head between her ears (Andrews 2000:76). The amulet is glazed in a blue color, potentially linking it to Bastet's blood myth. It is hypothesized that the multitude of kittens depicted on this amulet is symbolistic of Bastet's fecundity (Andrews 2000:76). Aside from amulets, Bastet is depicted in a variety of statues and statuettes. The British Museum also has a statue of Bastet named the 'Gayer-Anderson Cat' with a septum and ear piercing which is a more commonly known iconography of Bastet (British Museum N.D). This sculpture reflects a common practice of ear piercing in Ancient Egypt which was done for decoration and to protect oneself from evil spirits. For Egyptians to pierce their own cats re-enforces the idea that Bastet and her cats were influential and significant to Egyptians.
(Mudry, Pirsig 2007:81). A bronze statuette in the British Museum depicts Bastet in her lady-cat-head form, she holds a sistrum and has kittens at her feet (Andres 2000:72-73). This statuette is important as Bastet is depicted with a sistrum: the sistrum became a key symbol of Bastet as it was an instrument played in her celebrations and became an identifier of Bastet (Brand 2023:49). Sistrum's themselves began to exist with cats depicted on them (Brand 2023:31). Bastet's influence on daily Egyptian life was significant, as evidenced by this common instrument's association with her. A famous tomb relief showcasing Bastet's ferocious side in the killing of Apep is depicted in the Theban tomb of Inherka, who was a queen in the 19th Dynasty (Oakes and Gahlin 2010:228). The detailed relief shows a demonic orange cat with a black striped tail seated on the left with a weapon in her left paw decapitating Apep (Oakes and Gahlin 2010:228).

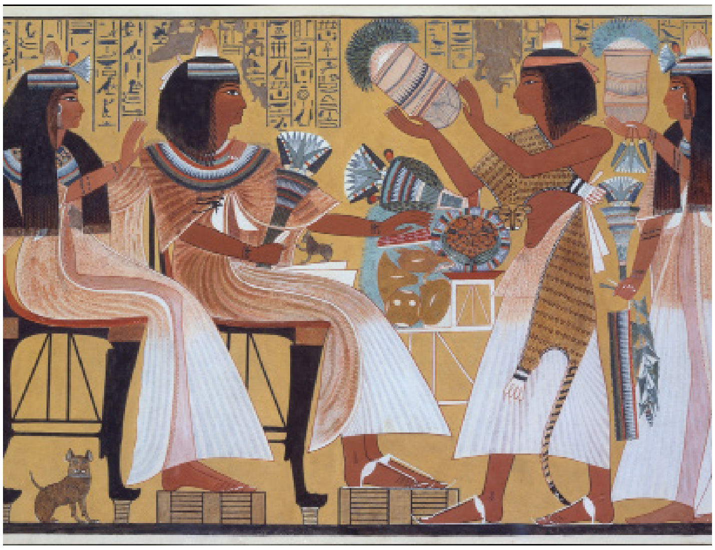

Figure three: Ipuy and wife receive offerings from their children. Note the cat in the bottom left (Image: Metropolitan Museum of Art)

The relic is preserved extremely well: you can see Bastet's fangs in her mouth which are particularly pointy, highlighting her viciousness (Oakes and Gahlin 2010:228). Apep is quite compacted, his body is making tight high loops to fit into the scene, however it is common in other reliefs of Bastet and Apep for him to be tightly looped, almost like a figure eight. Another example of the battle between good and evil is seen in a facsimile based off a 1200's BCE image which depicts Bastet sitting on the left again and Apep on the right (Wilkinson 2021). modern inks and designs to create ancient-like papyri. In this relief contrastingly, Bastet's fangs are not visible, and her appearance characterizes her as more cute than vicious which is symbolic of her different personas (Wilkinson 2021). The relief is from Sennedjem's tomb, located in Deir el-Medina (Wilkinson 2021). Bastet is also covered in stripes, different to the previous example and Apep is still in the tight figure eight coil formation.

He is blue, black and red like the previous example (Wilkinson 2021). There are numerous other reliefs of Bastet killing Apep, however, these two examples provide iconographic context. Overall, Bastet's visual representation varies over mediums, however, in tomb reliefs of her and Apep she is predominantly on the left side while Apep is on the right. There are also three categories that Bastet can fit into when it comes to her iconography; A cat, a lady with a cat head and a lady with a lion head. Lastly, Bastet's physical interpretation has changed over time, with some depicting her with piercings like in the Grayer-Anderson statue and some without like the statuette with ten kittens. The copious amount of art dedicated to her re-enforces the idea that she was significant and influential to Ancient Egyptians and even current peoples.

Figure four: Bastet amulet with multiple kittens (Image: British Museum)

Figure five: Group of four cat amulets (Image: The Trustees of the British Museum)

Conclusion

Bastet was a highly significant deity in Ancient Egypt. Bastet's complicated yet fascinating history and mythology shaped her persona over time. Her myths shaped the relationship between people and cats as well as with external forces such as the sunrise and the turquoise gemstone. Bastet was a protective yet vicious goddess who was widely respected in Egypt, where pharaohs at one point made her city the pharaonic capital. Her myths shaped the rituals and vibrant festivals conducted in her honour, filled with dancing, drinking and animal sacrifice. Bastet influenced a new trade of cat breeding and led to laws prohibiting the exportation of cats, while also making it illegal to kill them. Her influence is everywhere, featured in tomb reliefs, paintings, statues, and statuettes, and continues to make an impact on modern artists and tourist papyri. Hundreds of amulets and statues remain, including the infamous Grayer-Anderson cat at the British Museum. The beloved cat-goddess, Bastet, was a highly respected figure, shaping the past and modern world for good.

Reference list is located at the back of the magazine.

Tolmer Falls, Litchfield National Park, Larrakia Country (Image: Celina Slattery)

Britomart: A Literary History

Se’elle Clarkson

Master of Maritime Archaeology, Flinders University

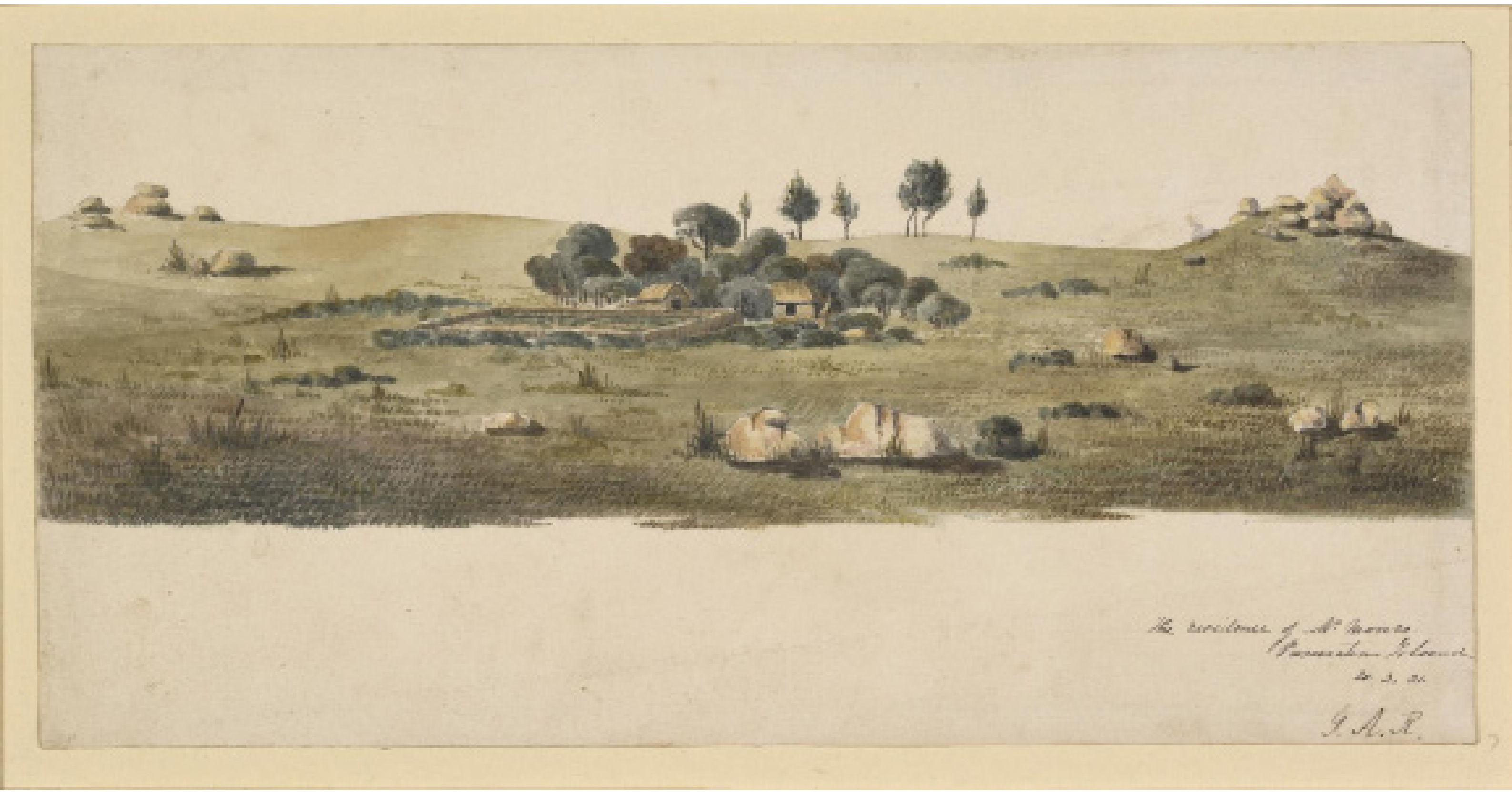

Figure one: Painting by Henry Laing of the “Establishment of James Munro” on Preservation Island (Photograph: British Museum)

For a ship that still waits to be found, there is a surprising amount of literature surrounding “Britomart.” Newspapers at the time of the ship’s vanishing jumped on every new detail, and the story still gets published occasionally over 100 years later. Authors of Tasmanian maritime history debate over the cause; was it lured to a watery grave by pirates, or simply another victim of the treacherous seas of Bass Strait? With so much interest and uncertainty, its little wonder that there are discrepancies and mistakes to be found in Britomart’s historical record.

A barque of 243 tonnes and English make, “Britomart” set sail from Melbourne to Hobart on 15 December 1839 under the command of Captain John James Gluyas, alternatively spelt as Gluas, Glaus, or Gluss (Blyth 1990:27; Broxam and Nash 2023:10; Saturday Evening Express 1949:9; The Australian 1840:2). Onboard were around thirty people, and a cargo of 1,100 sheep, 35 cattle, 6 casks of beef, and general goods (Broxam and Nash 1998:25).

Most sources maintain the count of thirty people, though the distribution of passenger to crew varies. The Daily Telegraph claimed twelve passengers and an unknown number of crew (The Daily Telegraph 1933:3), the Australasian Underwater Cultural Heritage Database reports seven passengers and twenty-three crew, with the passenger count supported by L. Norman who reported the seven passengers as ‘C. Gatehouse, Thos. Ratcliffe (of the East Coast), Glass, Watt, and several in the steerage’ (Norman 1938:12).

Norman is notably the only author to ascribe a first name to ‘Ratcliffe.’ In the Tasmanian Weekly Dispatch, as well as in Broxam and Nash’s publications, ‘Ratcliffe’ is spelt as ‘Radcliffe’ (Tasmanian Weekly Dispatch 1840:6; Broxam and Nash 2012:31; Broxam and Nash 2023:10).

'C. Gatehouse,' better known as Charles Gatehouse, is one of the more well-known passengers, due to the finding of a snuffbox inscribed with his father's name, which Charles had inherited, on Cape Barron Island in the immediate aftermath of the wreck (Broxam and Nash 2023:10). Then, Watt is identified in the Port Phillip Patriot and Morning Advertiser, as well as in the Critic, as George Watt, a 32-year-old labourer from Port Phillip (Port Phillip Patriot and Morning Advertiser 1846:2; Critic 1911:4).

Though not yet mentioned in any literature thus far, with the ongoing digitisation of NSW records, 'Glass' is identified as Thomas Glass. He had yet to notarise or draft a will at the time he boarded "Britomart," and therefore Glass' estate with cattle and livestock was assigned to a John Walker in 1841 (Public Record Office Victoria: VPRS 28/P0000, A/009).

The South Australian Colonist and Settlers' Weekly Record of British, Foreign and Colonial Intelligence named nine passengers, consisting of 'Messrs. Shepherd, Gatehouse, Glass, Necoman, Ratcliffe, Watts, Connor, Hurst and Small" (SA Colonist 1840:15). Necoman is spelt elsewhere as Newman (Port Phillip Gazette 1840:3). Broxam and Nash second the nine passenger count (Broxam and Nash 1998:25). In an unusual exception to the total 'thirty' count, The West Briton listed a complement of twenty-four, divided between twelve passengers and twelve crew (The West Briton 1840:2). The Saturday Evening Express, perhaps confused by the various spellings of his name, listed Captain Gluyas (as Gluas) as a passenger (The Saturday Evening Express 1949:9).

A disputed passenger of "Britomart" is the fabled 'White Woman of Gippsland.' Though more commonly attributed to the lost "Britannia," some authors consider her to have been 'Miss Ellen McPherson,' an unlisted passenger from "Britomart" (Blyth 1990:34). The Australian, which wrote rather extensively on the matter, posits that Miss McPherson was in the employ of one John McDonald, and that she boarded "Britomart" for its last voyage from Melbourne to Sydney (Australian 1846:2). Evidently the ship had been confused for "Brittania," as "Britomart" was as aforementioned voyaging from Port Phillip to Hobart (not Sydney). As for John McDonald, the journalist of The Australian had possibly confused him with William McDonald, the owner of "Britomart."

Regardless of the true passenger-to-crew ratio, all went down with "Britomart and they never made it to Hobart. The earliest that residents of Hobart heard of "Britomart's" fate was January 13, when news arrived in the form of a letter from the commandant of the Wybalenna settlement on Flinders Island (Broxam and Nash 1998:26).

The schooner "Sir John Franklin" docked in Hobart four days later, bearing further ill tidings of flotsam and wreckage in the Furneaux Group. People began to fear the worst. The vessel's captain, James Gill, reports that while sheltering at Preservation Island he had gone ashore to visit former sealer James Munro (see Figure 1), and observed 'wreckage on the island, not to mention a quantity of valuables in Munro's hut that also clearly originated from Britomart' (Broxam and Nash 2012:31). He brough several items aboard "Sir John Franklin" to Hobart, including Captain Gluyas' sea chest, a quantity of mail and the ship's register.

How exactly Captain Gill ended up with Captain Gluyas' sea chest is unclear. Villiers claims that Captain Gluyas' sea chest, with all his clothes and papers, was found 'hidden' away between some rocks, and showed hardly any evidence of contact with the ocean (Villiers 1931:106). Adam-Smith seconds this almost word for word (Adam-Smith 1965:64). O'May places the sea chest on the beach with sheep carcasses (O'May 1954:29). The Mercury reported that Captain Gill recovered the register, 'contained' within the sea chest, from Munro, placing both in his possession (The Mercury 1928:5).
None of the passengers and crew, were ever seen again. The only bodies or remains ever recovered were about 30 of the 1,100 sheep, their waterlogged remains washed ashore on Preservation Island.

There does exist mention of a human body, possibly from "Britomart," washing ashore at George Town towards the end of January 1840,

> [...] Britomart - An official letter from George Town, has been received, stating that a body had been found supposed to have been one of the unfortunate individuals on board this vessel, which was wrecked in the straits (The Hobart Town Advertiser 1840:3).

Additional information, or follow up reports regarding this body lacks from the newspaper record or have yet to be found in other primary sources, and thus it remains unknown whether the body belonged to one of "Britomart's" passengers or crew (cf. Loney 1989:3).

Rumours soon began to spread that the vessel was lured ashore with false lights, the crew and passengers murdered, and the vessel plundered (Broxam and Nash 2012:31). Captain Gill found himself accused of aiding and abetting them. According to several papers, he had neglected, according to law, to hand over the salvage within twenty-four hours of arrival in port. An official inquiry, as well as a public questioning organised by Gill himself, saw him cleared of all blame (Broxam and Nash 2023:10).

Charles Bateson attributes the 'plunder' theory to a turn of phrase used by the committee of inquiry into Captain Gill, specifically 'some foul play,' as well as the overactive imaginations of later writers (Bateson 1973:44). Leslie Norman, in 'Pioneer Shipping of Tasmania,' certainly embraced the theory, stating that Britomart was,

> [...] set upon by the convicts-sealer-wrecker class which infested the islands in those days. What actually took place, however, must have been too dreadful to attempt to depict here. Evidently [it] was scuttled by the hungry, ragged horde ... (Norman 1938:12).

Stan Blyth proposes a more 'outlandish' theory. In 'The Britomart's gold and other stories' he links the fate of "Britomart's" passengers and crew to that of the aforementioned brig "Britannia." He posits that after running aground on Night Island, "Britomart's" crew and passengers were transferred to the passing "Britannia," which then vanished, presumably sinking, as it continued its journey to Sydney. The denizens of Bass Strait, including James Munro, would have kept quiet about this transfer and instead taken the opportunity to loot "Britomart" before it broke up into pieces (Blyth 1990:22–37). With or without "Britomart's" complement aboard, "Britannia" did come to grief somewhere on the way, with only its longboat ever found — it washed up near Cape Howe in March 1840 (Broxam and Nash 2012:32).

At the core of Blyth's theory lies the fabled, and heavily disputed, "Britomart Gold." Rumoured to be intended for a bank in Tasmania and to amount to £150,000, Blyth excuses the gold's omission from the ship's manifest out of fear that the inhabitants of the Furneaux islands would target the ship if they had known of it (Blyth 1990:17). In opposition, Norman explains that the 'gold rumour' originated from confusion regarding "HMS Britomart," which had been in service at the same time as "Britomart" and had on occasion carried bullion (Norman 1938:14). Adam-Smith also attributes it to a voyage made by another ship called "Britomart" in 1823, which 'brought ten thousand pounds worth of specie from London to start the Van Diemen's Land Bank' (Adam-Smith 1965:65).

Government vessel "Vansittart" was despatched to further investigate the Furneaux Islands for signs of "Britomart" but its crew returned to Hobart without any new information. It was decided that "Britomart" had probably been wrecked during rough weather, and all onboard had drowned (Broxam and Nash 2023:10).

Another mystery in the case of "Britomart" is when and where exactly it wrecked. James Munro reported that the wreckage began washing up on Preservation Island 'about the 22nd or 26th of December last [1839]' (Colonial Times 1840:6), which would place the wrecking between its departure date of 15 December and the washing up of the first wreckage on 22 December 1839.

Stan Blyth suggests the tragedy occurred 'two or three days after leaving Port Phillip' (Blyth 1990:17), which would in turn make the date of its wrecking on 17 or 18 December 1839. A newspaper article in The West Briton supported this, placing the wrecking on the night of 17 December (The West Briton 1840:2).

As to the 'where,' Night Island (Figure 2), to the west of Preservation Island, has been touted as a likely resting spot, given that most of the wreckage washed up on the western beaches of Preservation Island and on the northwestern beaches of Clarke Island, to the south. Night Island is an established navigational hazard, as "Cambridgeshire" would wreck and sink off the northeastern coast in 1875 (Broxam and Nash 2023:39).

Some wreckage, including spars, a box of "bacon ham," a leg of mutton, the "brass bearers of a transparent compass," and the aforementioned snuffbox belonging to passenger Charles Gatehouse, was found on Cape Barron Island, to the north of Night Island (Colonial Times 1840:6).

Perhaps due to its closer proximity to the body found near George Town, Ninth Island was also considered as a potential wreck location (The Sydney Herald 1840:1). Ninth Island also has a history as a navigational hazard, with "MV Sheerwater" wrecking there in 1962 (Broxam and Nash 2000:228).

Goose Island was proposed as the wreck site by James Munro in his letter addressed to Captain Moriarty. L. Norman also considered Goose Island the general area for the wreck site (Norman 1938:12). The Commandant of the Wybalenna settlement reported wreckage being found on Kangaroo Island, to the north of Goose Island (Broxam and Nash 1998:26). It is also the site with the highest number of maritime incidents, with “Native Youth” wrecking in 1863, “Frances Gertrude” in 1877, “Merilyn” in 1958, and “Loch Lomond” in 1983 (Broxam and Nash 2023:30, 43–44, 74, 81).

Jack Loney’s 1989 publication, along with the 1986 edition of “Flinders Island and Eastern Bass Strait” by Jean Edgecomb both report that Britomart “was discovered recently by SCUBA divers” (Loney 1989:8; Edgecomb 1986:133). Later publications by both authors, however, as well as other maritime authors such as Graeme Broxam and Michael Nash, make no mention of this discovery (Loney 1993:88; Edgecomb 2007:21; Broxam and Nash 2012:30–32). On “Britomart’s” record in the ‘Australasian Underwater Cultural Heritage Database’, location data is unavailable, and specific details about its wreck site are absent. In all likelihood, Loney and Edgecomb mistook the relocating of the archaeological remains of the “Cambridgeshire,” shipwreck for the “Britomart” shipwreck. Adam-Smith claimed that it had been told by Jim Burgess, of Flinders Island, that as a boy he had been onboard a ship that searched for and successfully located “Britomart.” Once they left the wreck, they were unable to relocate it again (Adam-Smith 1965:65).

Figure two: Aerial view of Night Island (Photograph: Richard Bennett)

Despite the rather large amount of wreckage found, Lloyd’s List for 1840 lists “Britomart” as ‘missing’ rather than wrecked (Figure 3). As for the recovered items, the captain of “Truganini” reported seeing “Britomart’s” studding sail booms, with sails intact, in the possession of sealers (The Hobart Town Courier and Van Diemen’s Land Gazette 1840:3). Captain Gluyas’ belongings were sold via ‘general sale’ by Mr T.Y. Lowes in April 1840 (The Colonist and Van Diemen’s Land Commercial and Agricultural Advertiser 1840:2).

As for the wreckage recovered by Captain Gill, most of it was likely discarded. It can be assumed that Charles Gatehouse’s snuff box was returned to his family, given an inheritance dispute over a similarly described snuffbox by members of the Gatehouse family in 1934 (Advocate 1934:6).

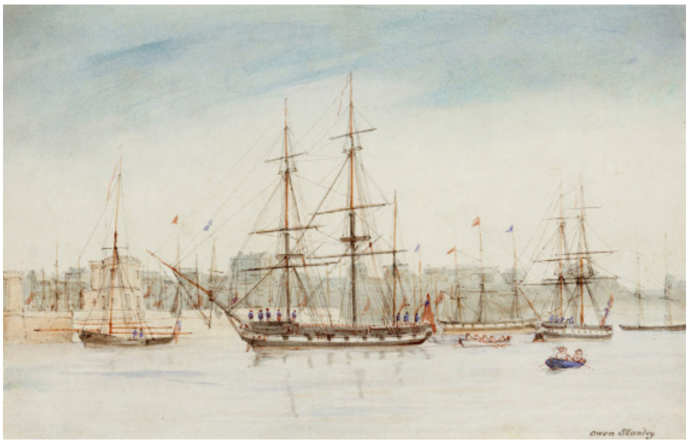

Figure three: Painting of “HMS Beagle” from 1841. “HMS Britomart,” not to be confused with the “Britomart” discussed here, is also included (Image: Owen Stanley)

No known photos exist of “Britomart,” but an idea of what it would have looked like can be gleaned from photographs and illustrations of some of its more fortunate sister ships, such as “HMS Mutine” and “HMS Falcon,” which became the whalers “Aladdin” and “Water Witch” after the navy sold both, and “HMS Beagle” (Figure 4) of Charles Darwin renown.

As the 186th anniversary of Britomart’s vanishing grows closer, it is evident that the mystery surrounding it continues to captivate and confound maritime historians. With conflicting primary accounts regarding its passengers, crew, and the exact circumstances of its fate, historians attribute its fate to circumstances such as simple misfortune due to the natural perils of the sea, or conversely to brutal murder at the hands of lawless pirates. Despite the discovery of wreckage among the Furneaux Islands, without locating the site of the wreck definitive evidence regarding “Britomart’s” loss remains elusive. The legends and theories discussed here reflect both “Britomart’s” historical significance and the enduring quest for truth in maritime lore.

Reference list is located at the back of the magazine.

Of Stuffed Mice and Men

Abbey Rawson
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On the 30th of November, 2024, a conventional pavilion within the Adelaide Showground complex was temporarily converted into a maze of stalls hosting strange and curious objects, the likes of which one might envisage in a fantastical marketplace or a medieval apothecary. The Adelaide Oddities & Curiosities Expo had commenced, and I was hunting for taxidermy.

As I wandered through the space, dressed in relatively bland clothing compared to the majority of attendees, the taxidermied pieces that I saw before me were certainly intriguing; a pair of rabbit ears protruding from an ornate teacup filled with dried flowers and a pocket watch; a fluffy, yellow chick with a pink mohawk playing the electric guitar; a cat dressed in fancy Victorian garb and a white rat posed in blue slippers, cuddling a tiny teddy bear.

Taxidermy was not the only way in which animal matter was presented at the Expo. Small mammal, reptile and bird bones were encased in bottles, domes and vials, while jewellery and key rings featured Cervidae horns, paws and chicken feet. At yet another stall, agape fish jaws studded with sharp teeth were placed on display, and framed insects were pinned in a way that was reminiscent of natural history collections. 'Naturalised' taxidermy (without adornment) was artfully presented for gawkers and potential consumers.

Another vendor had created mythical creatures, forged through combining both natural and unnatural materials, dies, articles and taxidermy elements. The taxidermy pieces that were depicted in domestic or 'human' contexts (such as a pair of mice that had been positioned as though they were engaging in erotic bedroom activities) and the aforementioned anthropomorphised cats, rats, and rabbits, certainly drew a crowd.

Poliquin (2012) creates eight separate categories for taxidermy; 'hunting trophies, natural history specimens, wonders of nature ... extinct species, preserved pets, fraudulent creatures, anthropomorphic taxidermy, and animal parts used in fashion and home décor'. Many of the anthropomorphised mounts and displays at the Expo resembled the taxidermy fashions of the Victorian era, wherein taxidermy was deemed a suitable recreational activity for women, stuffing and manipulating animal materials (such as small birds) in order to create items such as hat adornments, domes, dioramas, and numerous examples of artistic or educational home décor. Other items on display at the Expo were mounted, and appeared to draw inspiration from the practice of 'Big Game' taxidermy from the 16th to early 19th century, wherein hunting and mounting 'beasts' on one's wall or mantel was a symbol of power and virility.

In 1994, Haraway authored a foundational article asserting that taxidermy is an example of empire, racism, colonialism and masculinist principles. While scientific exploration was also an objective of the practice, the hunting and mounting of animals, especially by European and western colonialists throughout the continents of Africa and Asia, have impacted upon our relationship with taxidermy and have irreparably linked the practice with imperialism and patriarchy (Haraway, 1994; Storey, 1991). The relationship between humans and animals through taxidermy, Haraway argues, is manufactured by humans, and centred around primarily Western perceptions of 'wildness' and 'naturalism' and influenced by social, historical, and political factors (1994).

Indeed, taxidermy cannot be fully realised as a subject without mentioning the extinction or endangerment of animal species, especially those considered 'exotic' by colonial Europeans as they explored and exploited great regions of the world. This cultural action was motivated by multiple rationales, including pest control, scientific study/naturalism, the masculine quest for adventure, an exhibition of skill, and/or a symbol of dominance (Storey 1991; Poliquin 2012). This human desire for 'closeness' with animals, especially those which are considered charismatic, or appealing, whether this is through 'cuteness', perceived danger, 'wildness' rarity or 'strangeness' (a term especially relevant in the context of the Expo) is another aspect of taxidermy to be reflected upon (Storey 1991; Poliquin 2012).

The Adelaide Oddities & Curiosities Expo 2024 contained a broad spectrum of animal matter, including taxidermy, which is open to interpretation. Like taxidermy itself, it represents both traditionally masculine and feminine practices, it can have the effect of being both attractive and repulsive, and blends science with art.

Reference list is located at the back of the magazine.

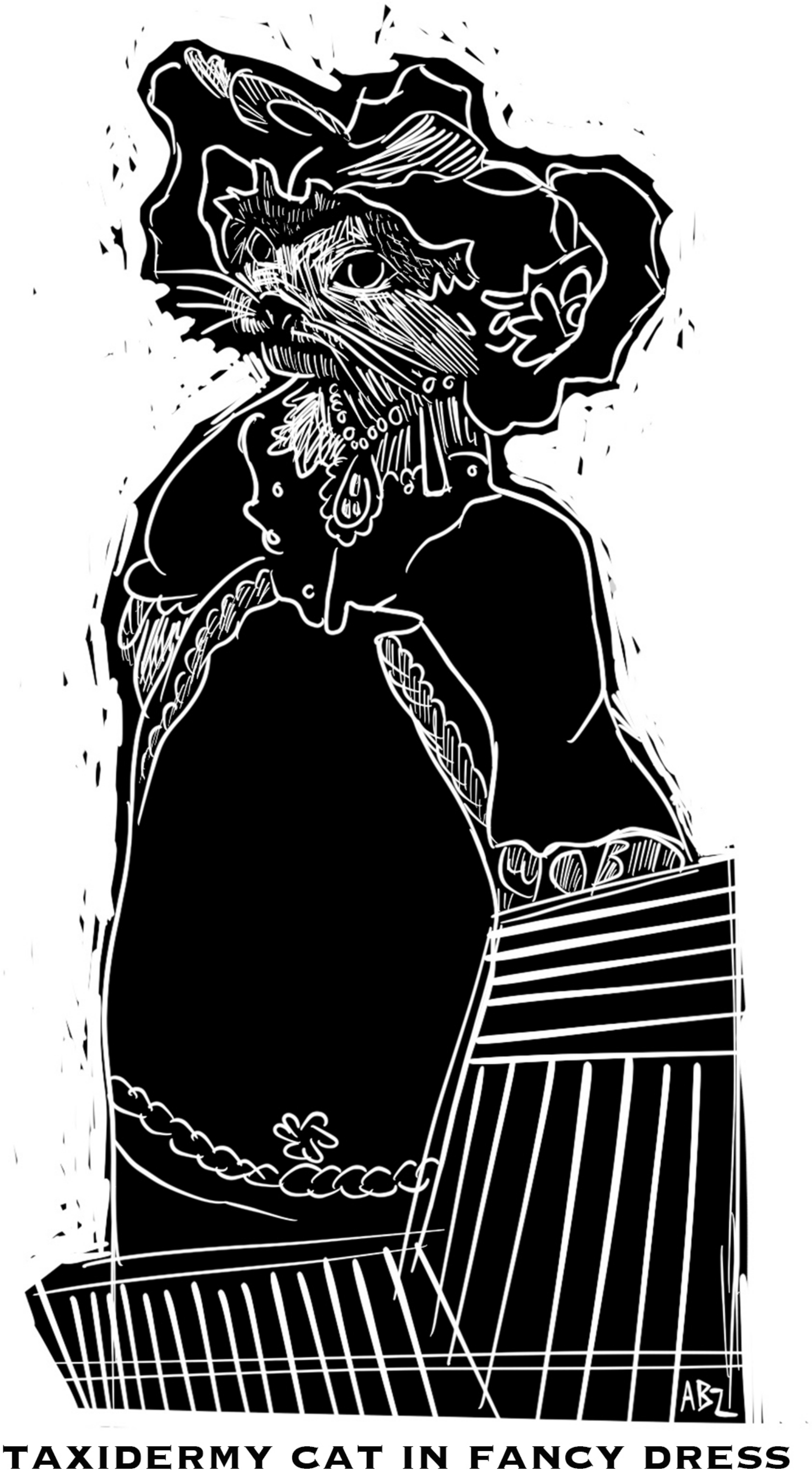
ABZ
TAXIDERMY CAT IN FANCY DRESS

Figure one: Taxidermy cat in fancy dress (Digital illustration by Abbey Rawson)

Trowels at Dawn: The Theory Wars

Steven Kennedy Douglas Bassett
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I just don't understand. What on earth is post-Processualism? And Processualism? And why do they sound like a rival wizard faction from a Harry Potter spin-off?

And then there's mid-range theory, and theory in general. I mean, I always thought archaeology was about digging up old stuff, brushing it off dramatically, and saying things like, "Ah yes, this shard clearly belonged to a ceremonial soup bowl from 3000 BCE."

But no. That illusion was shattered—nay obliterated—by a lecturer in Archaeology and Cultural Heritage who came armed with more theories than a conspiracy subreddit. Structuralism, Symbolism, Marxism... I half expected Freud to pop out from the lab cupboard in room 112 and start psychoanalysing the pottery.

Just when I was about to give up and start a new life as a medieval blacksmith, I stumbled upon a book in the Flinders University library titled (and blessedly so), *Death by Theory* by Adrian Praetzellis, PhD. Adrian, if you are out there—thank you. You saved me from a theoretical meltdown, and I'm ready to dig into this madness with a trowel in one hand and a dictionary in the other.

Brief (and Slightly Sarcastic) History of Archaeological Theory

Before the late 1960s, archaeology in North America was basically a giant game of artifact Tetris. Archaeologists were busy digging, sorting, and lining up artifacts into neat chronological sequences like overachieving librarians of the past (Praetzellis 2009:39). It helped them figure out that, yes, cultures change over time—groundbreaking stuff!

But then came the awkward silence. Once they mapped out the cultural chronology of North American indigenous tribes, they hit a theoretical wall. The job was done, cue the existential crisis (Praetzellis 2009:39).

Enter from stage left: Lewis Binford, the 1960s archaeologist who could excavate both a trench and your self-doubt—archaeology's answer to a pep talk with a trowel. He looked at the field and basically said, "This is slower than a fossilised sloth on a Sunday". (Okay, he said it was stagnating, but the same vibe) (Learner 1994:62).

Binford introduced Processual Archaeology—also known as New Archaeology—which was all about doing science properly. No more educated guessing. He wanted hypotheses, data, and testable theories (Hodder 1999:3). In short: less Indiana Jones, more lab coats and clipboards. And honestly? This author nodded so hard in agreement he nearly dislocated something.

Binford's Big Idea: Archaeology Needs a BFF

He firmly believed that archaeologists shouldn't just be glorified artifact sorters. To do the jobproperly, they needed to understand people—how they lived, loved, fought, farmed, and probably argued over who got the biggest mammoth steak (Learner 1994:62).

Can you just imagine Binford on top of Mount Lofty, wind dramatically blowing through his hair like he's in a shampoo commercial, arms stretched to the sky, bellowing at the top of his lungs—**'YOU NEED TO THINK LIKE ANTHROPOLOGISTS!'**—as if he's just discovered fire, invented language, and solved climate change all in one go. Birds scatter, hikers drop their granola bars in awe, and somewhere in the distance, David Attenborough starts narrating.

Binford's dream? A beautiful academic bromance between archaeology and anthropology. He believed that if the two disciplines teamed up, they could unlock the mysteries of humanity like a nerdy Avengers squad. It's like combining vegemite and cheese—sure, they're fine on their own, but together? Magic.

Binford Again? Yep. Deal With It.

Look, I know I've mentioned Lewis Binford more times than a first-year archaeology student trying to bluff their way through a tutorial with a half-read textbook and a prayer—but come on, the guy didn't just contribute to Processualism, he basically summoned it into existence like an archaeological Gandalf. He didn't just shake things up—he flipped the entire archaeological table (and all while waving his trowel).

One of Binford's greatest hits? Mid-range Theory—archaeology's version of "CSI Ancient Civilisations." It's all about using solid tools and methods to connect the dots between what we dig up and how people actually lived. Think microscopes meet mystery novels. It's the part where archaeologists stop just cataloguing broken pots and start asking, "Who used this? Why? And were they having a bad day when they dropped it?"

A Quick Cultural Detour

Now that I've said, "cultural anthropology," feel free to grab a coffee—preferably that ancient, rusty can of international roast hidden in the Dean's bottom drawer. You know, the gritty stuff also served up in the uni break room. Then picture Binford in a Sherlock Holmes hat—not solving crimes but unraveling the mysteries of ancient human behaviour.

But seriously: Binford had a lightbulb moment. Archaeologists shouldn't just ask what happened or when—they should ask why. Because knowing someone used a stone tool is cool, but knowing why they used it? That's where the real story begins (Praetzellis 2006:46).

Think of culture as humanity's ultimate life hack—our way of adapting to the world without growing extra limbs or fur. Binford was fascinated by the parts of culture that, while not biological themselves, still needed biology to function. Basically, culture isn't in your DNA, but it still needs your body to show up to the party (Binford 1962:218)

To this author, Binford's work in cultural anthropology is like paying a giant game of Cluedo—except instead of Colonel Mustard in the library with the candlestick, it's Neolithic Farmer in the Fertile Crescent with the sickle. Every clue gets us closer to not just what happened in the past, but why. And maybe, just maybe, one day we'll crack the real mysteries—like why the ancients built the pyramids... or why someone thought a one-way expressway from Darlington to Seaford was a good idea. (Spoiler: it wasn't).

Processualism vs Post-Processualism: The Ultimate Archaeology Cage Match

Trying to understand the Processual vs post-Processual debate is like trying to assemble IKEA furniture without the instructions—confusing, frustrating, and somehow you end up with extra pieces, or you've built it inside out.

Processualism ("New Archaeology") is the science-loving, lab-coat-wearing side of archaeology. (You know the type, a six pack of pens in the top pocket with the pocket protector). It's all about data, objectivity and using computers to simulate ancient trade routes—though even the simulations were like, yeah, we're not sure either" (Johnson 2010:102).

Then came **post-Processualism**, led by Ian Hodder, who basically said, "Cool graphs, but whatabout people?" He argued that individuals shape culture, and we need to understand their stories, beliefs, and historical context—not just their pottery shards (Hodder 1985:1).

So, Processualism is the spreadsheet. Post-Processualism is the diary. One wants facts, the other wants feelings. And yes, it's as messy as it sounds. Now do you see why I said this stuff is confusing? It's like archaeology had an identity crisis and decided to write a thesis about it.

Conclusion

Think of Processualism like an AFL game. There's the bounce, you grab the ball and take off like a caffeinated archaeologist at a dig site while trying to keep the thing under control. You might pass it on to another teammate or kick it, punch it or just pray it goes somewhere useful like the goal post. But don't get too confident—someone might just move the goal posts while your mid-kick. Welcome to the game.

Reference list is located at the back of the magazine.

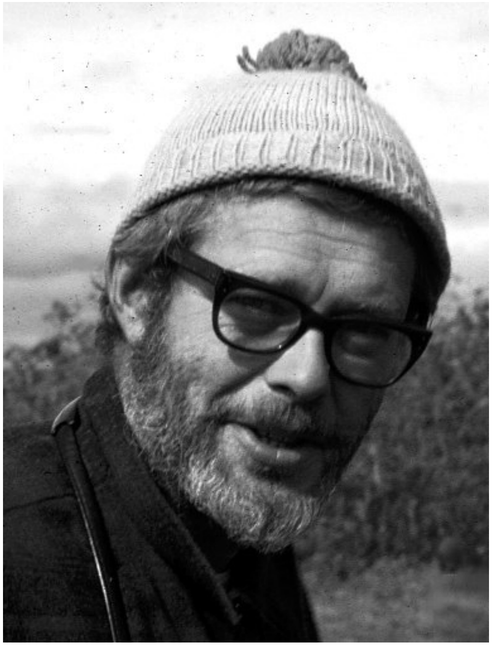

Figure one: Lewis Binford (Image: Unknown)

Yellow Water on Jim Jim Creek (Image: Celina Slattery)

Poems

Christopher Battams

Master of Archaeology and Heritage Management Alumni, Flinders University

Spirit

The nomad feet are still
but the spirit is free
like morning mist
on distant hilltop
at dawn's first light
spirits as gentle zephyr delight
in lost horizons
of Dreaming legend

Balanda

You Balanda take my Dreaming, rock and tree and valley
sacred place to me now home of factory
our mimi spirits you laugh at, can you understand us?
these spirits fly with native cat and cockatoo
to places sacred unknown to you
you say we are no good give up our job
but you can't buy our legends for fourty bob!
we go to waterhole in valley
Ngai and Kunapippi wait there
we sit eat yam be happy
one with our Dreaming

(1985)

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